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detail which would be confusing to the beginner, but which on the other hand is not sufficient for the advanced student. The author evidently had in mind the student of comparative Germanic grammar rather than the beginner of the average college; cf., for example, § 13, notes, § 14 ff., § 35, and much of the detail in Chap. v. Of course this material is indispensable for the student already familiar with Gothic, O. H. G. and M. H. G. forms, but a little appalling to the beginner. Then, on the other hand, the material presented is too meagre for the student of comparative Germanic or even German grammar; BRAUNE'S 'Ahd. Grammatik,' with all its copious notes, must be supplemented in advanced courses. So, for American colleges at least, it would be better to omit at the commencement the more difficult parts of the chapters on phonology.—The author's use of the term Franconian might suggest the discussion of the relative fitness of the terms Franconian and Frankish; but more of this at another time and place.—§ 51, note 2. "The voiceless spirants became voiced when the principal accent *followed* them," is a timely caution.

Accidence. Concerning this part of the book, which is largely an abridgement of BRAUNE, little more need be said. The placing of the accusative after the nominative is unfortunate in the weak declension, though it answers very well in the strong declension of nouns where the two forms are the same. The typographical device of indicating pronominal inflections of the adjective declension by heavy type is to be commended (cf. § 112 ff.).—§ 130. The following forms are too important to be omitted: *ēr ērōr ērist, sīd sīdōr* (cf. BRAUNE, 'Ahd. Gr.' § 268, Anm. 2). Other adverbial forms should have been mentioned, such as the inflected adjective following a preposition, *zi jungistin*: the acc., masc. and fem., e. g., *ginuagon, follūn*; and acc. neut., *lutzil*; so too the St. dat. pl., *luzīgēm* (cf. BRAUNE, 'Ahd. Gr.' § 269). The genitive used adverbially is referred to under § 184.—In § 131, older forms, in *-zog* (*zoc, zoch*) and later forms in *-zig* (*zeg, zech*) might have been referred to, at least in a note.—§ 143. To "jener mostly written gener," add "in OFFRID"; cf. BRAUNE, 'Ahd. Gr.' § 289.

Syntax. This is the weakest part of the book. In the two or three pages devoted to syntax it was possible to note only a few of the salient points. But in thus passing over O.H.G. syntax the author has not done worse than his German predecessors. Here certainly is a field of comparatively virgin soil for English students of Germanics.

Text. The selections for reading are in the main well chosen. One might ask why the author omitted so important a monument as ISIDOR.—*Notes and Glossary* are carefully prepared, the latter especially being very convenient for the beginner. A few irregularities are to be found in the abbreviations. In § 60 East Franconian is abbreviated to "E. Fr.," but in § 62 to "E. Franc." In § 157, note 5, and § 186, we read "Modern HG.," but in §§ 174, 183, correctly "NHG." § 69, read "two f's," not "two f."

The book is written with great care and will doubtless do good service, especially in the English schools and American colleges, thus preparing the way for a thoroughly exhaustive treatise on O.H.G. Grammar,

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Les Poètes français du XIX^e siècle by C. FONTAINE, B. L., L. D. New York: W. R. Jenkins. 1889. 12mo, pp. ii, 395.

This book consists of a considerable series of short extracts from the French poets of this century, commencing with CHATEAUBRIAND. No less than eighty-four writers are represented, so that the editor's application of the term "poet" would appear sufficiently generous. The collection contains many charming poems, some old favorites which have now been the delight of two or three generations, and many which have but lately appeared.

France is blessed with many sweet singers and several whose gift is greater than the mere sweetness of their song. There is no one who is able to carry forward the great traditions of the early part of the century, no one to replace a HUGO, a DE MUSSET, or a LAMARTINE: but in FRANÇOIS COPPÉE and SULLY-PRUDHOMME France still has poets in whom she may well take pleasure and pride, while the

high average excellence of the many whose work is less the result of inspiration than of culture and the *labor limae*, is also just cause of congratulation. It is doubtful whether any other contemporary literature could show so large a number of writers, whether poets or only versifiers, of the calibre evidenced in this book—so many who can write always elegantly, cleverly and in good taste, and often with a genuine touch of the poetic afflatus. A little straining of the sentiment, an occasional over-driving of a simile or touch of *banalité*, are of course not wanting—they rarely are wanting in any collection of French poetry; but in spite of these defects the standard remains high.

Nor is this all. The editor has not exhausted his field, nor had he thought to do so. There are many names which might have been added to the list, names of poets or versifiers worthy to stand beside all but the few best in this collection; e. g., EDOUARD SCHURÉ, EDOUARD GRENIER, and JULES CARRARA, of whom, on the publication of his book 'La Lyre' in 1887, MAXIME GAUCHER said in the *Revue Bleue*: "Retenez ce nom; il m'étonnerait fort si, d'ici à quelques années, il n'était pas célèbre." Indeed, in a work before me similar in character to the one under consideration but very much more extensive, I find no less than thirty writers of poetry none of whom are mentioned by our author. The volume I refer to is 'Perles de la Poésie française contemporaine,' 4me édition, revue et augmentée.' Sneek (in Holland), 1888. 700 pages.

This remarkable poetical productivity (for, be it remembered, these writers have published not single, isolated poems but usually volumes and always at least one volume) may well be explained by the fact that the French are in a quite peculiar and special sense a literary people. The cultivation of literature for its own sake, the unremitting attention to language for the sake of its own inherent beauty and not simply as the vehicle of thought, the constant desire not merely of saying something worth hearing but of saying it in the best possible way, with full attention to the demands of euphony, terseness and perspicuity—all these things are in a noteworthy degree French characteristics. It is perfectly

true that French literature is not seen at its best in its poetry, at least we as foreigners think not; but it is precisely in poetry that these qualities of polish, refinement and elegance are most clearly seen. No doubt a large quantity of the rhymed and rhythmic literature thus poured upon the world might as well never have been written; a good deal more hardly rises above mediocrity; but there still remains a considerable residue which is of distinct value, while the general value to culture of such energetic and wide-spread literary activity cannot fail of being great. The beneficial effects upon the language as a literary medium are at the same time self-evident.

In the present work, each author's selections are preceded by a very short biographical notice and accompanied by explanatory notes. The latter are rare, averaging about three notes to two pages. Since, however, the author does not expect or desire his book to be used before the beginning of the third or toward the end of the second year, this number will probably be found sufficient. The bulk of the notes are historical or topographical. The grammatical notes are rare and, strangely enough, no fewer than thirty-two of them are occupied in pointing out and explaining simple inverted constructions hardly any one of which would cause trouble to an average student after a study of one or two years.

A rapid but not exhaustive survey suggests the following points for consideration.—On page 2 *souvenance* is described as "a feminine but less precise form of *souvenir*." It is not of course in any sense a *form* of *souvenir*. They are simply related words.—On p. 55, in the passage: "*Oh! qui m'aurait donné d'y sonder ta pensée, Lorsque . . . !*" the words "*qui m'aurait donné*" are described as "a very unusual way of expressing a doubt," and we are told that the "phrase stands for: *si quelqu'un m'avait donné*." This is evidently an oversight on the part of the annotator. The words are purely exclamatory and do not express any doubt, as may be clearly seen from the context and punctuation.—P. 67. In "*Parais; que je m'élançe enfin vers cet être inconnu . . .*" the punctuation shows that "*que je,*" etc., is not

dependent upon "*Parais*" and hence should not be translated "that I may start, etc." It is a simple imperative: "Appear; let me, etc."—P. 68. In "*A la brute, à la pierre, au moins, que ne suis-je pareil?*"—why are we told to "supply à vous after *pareil*"? The passage is clear as it stands and *à vous* cannot be introduced without entirely disturbing the sentence.—P. 68. In regard to "*pilote qui demande sa route à l'abîme qui flotte*," we are told that "*qui flotte* should be understood *sur lequel il flotte*." Not at all. The construction is perfectly clear and simple as it stands.—P. 74. In "*Du jour où la nature*" I would suggest that the English-speaking student would still better appreciate the idiom in question by being informed that, in French, *où* is very often used with the value of an oblique case of a relative pronoun.—I doubt whether the meaning we in English attribute to the word *genii* would justify the description of Oberon, pp. 94 and 168, as "King of the *genii* of the air."—P. 96. Why translate "*vide*" and "*plein*" by "idleness" and "work"?—P. 138. "*Booz s'était couché, de fatigue accablé; Il avait tout le jour travaillé dans son aire*." On these lines the annotator gives the following note, which, were it not for his unbounded respect for VICTOR HUGO, we should interpret as an intentional joke: "*Aire*, English eyrie, usually designates the nest of an eagle; it is figuratively employed here." It has evidently slipped the annotator's mind that *aire* also means *threshing-floor*, which is precisely what it means here. "Threshing-floor" and "*aire*" are the words used respectively in the English and French Bibles, v. Ruth iii, 2, whence of course V. HUGO drew the subject of his poem.—P. 321. Why translate *leur clairon plaintif* 'their dreary look?'—P. 323, on the word *grand'ville*, we read: "note the masc. adj. before a fem. noun; it is a remnant of the Latin accusative." It is unnecessary to remind the reader that this word, like a few others of the same kind (*grand'mère*, *grand'route*, *grand'messe*, etc.), are, except for the apostrophe, the perfectly regular development of a latin adj. of one (masc. and fem.), termination, and that the apostrophe is simply a learned barbarism to do away with an apparent anomaly.—P. 350, "was thriving" is

an unfortunate translation of *grouillait* in "*une ville y grouillait*."

The external appearance of the book, its printing, etc., are excellent, but an occasional accent or letter has gone astray, as on pp. 56, 67, 74, 158, 179, 190, 217, 229, 279, 383.

We welcome MR. FONTAINE'S collection as a desirable addition to the now rapidly increasing number of modern language text-books. On the whole, the book gives a good idea of the present condition of French poetry, and may be used with pleasure and profit by both teachers and pupils.

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SOME GERMAN READING BOOKS FOR BEGINNERS.

NIEBUHR'S 'Heroengeschichten,' edited by EMMA S. BUCHHEIM (Oxford: Clarendon Press, 1886) are remarkably well adapted to the needs of beginners. The celebrated historian wrote these tales for the amusement and instruction of his little son, and in the whole range of German literature for the young it would be difficult to find anything simpler and more attractive. The objection that these stories introduce the beginner in German into Greek rather than into German life is met in part at least by the thoroughly German spirit which pervades this version of the old tales. Jason's sword smeared with the magic juice furnished by Medea pierces through iron as if it were butter; a lion, we are told, can spring as far as the length of the room including the stove, etc. A more serious objection is furnished by the large number of foreign names of places and persons, which offer difficulties in pronunciation and sometimes require lengthy explanations, and thus entail a loss of valuable time. MISS BUCHHEIM'S edition is printed in Roman type and is furnished with numerous grammatical and mythological notes.

The 'German Poetry for Beginners' by the same editor (Oxford: Clarendon Press, 1889) is an excellent collection of poems arranged in three parts according to the difficulties which they present. Whoever knows the difficulty of such an arrangement of material, will